

Please take part of this exhibition away with you, not only in the inspiration and the appreciation you experience, but by picking up a postcard and placing it in this packet. Once you have enjoyed the card, send it on so that someone else will experience the beauty of South Carolina's quilts.

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COVERING ALL THE ANGLES  
Geometric Design in South Carolina Quilts

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Most quilts have three layers: the top, the backing and, sandwiched between, the batting. Just as it is unwise to separate the layers of a quilt, it is impossible to separate quilts from the associations one has with them. Warmth, comfort, home, and heritage come to mind. But one can isolate the aesthetic aspect of a quilt. To do so, concentrate on the top layer, the surface upon which the quiltmaker "painted" with fabric, using color, texture and pattern as her palette.

The quilts in this exhibition were selected for their visual content. Nearly all are based on the distinctly American block style. Within this simple format — a series of blocks of the same size — the design potential is nearly unlimited. By using

simple shapes — triangles, squares, diamonds and hexagons — the stitcher creates an individual composition. No two quilts are alike, and each shows the eye and the hand of its maker.

South Carolina has a rich textile heritage, and our museums preserve outstanding collections. It is with gratitude that I acknowledge generous loans from the Charleston Museum, McKissick Museum and particularly the Lexington County Museum, whose collection holds a treasure trove of geometric pieced quilts.

Polly Laffitte  
Curator of Art  
South Carolina State Museum

## PROGRAMS AND ACTIVITIES

### WORKSHOPS FOR CHILDREN

#### *Quilts, Warm and Wonderful*

ages 5 -7, July 13  
9 - 11:30 am or 2 - 4:30 pm.  
ages 8-12, July 14 and 15,  
9 am - 12:30 pm  
Instructor: Maree Dowdey.

#### *The Fabulous Flavor Quilt*

child/parent experience for  
children  
ages 5-12, Sept. 18,  
9 am -noon.  
Instructor: Jennifer Amor.

### WORKSHOPS FOR ADULTS

#### *Appliquéd Album Quilt*

July 17, 10 am - 5 pm  
Instructor: Maree Dowdey.

#### *Fishees*

Oct. 2, 9 am - 4 pm  
Instructor: Nan Tournier.

**Pre-registration required for all workshops. Call 737-3014 for more information.**

### ACTIVITIES FOR CHILDREN

#### *Quilting Tales*

stories and art activities for  
children ages 4 to 8.  
2 pm, Sundays - June 27, July  
11 & 25, Aug: 8 & 22, Sept.  
12 & 26, Oct. 10 & 24.  
Lipscomb Art Gallery,  
Please Touch Corner.

### FILMS

#### *Quilts in Women's Lives*

an oral history of six  
contemporary women  
quilters. 3 pm Sundays - July  
18, Aug. 15, Sept. 19 & Oct.  
17, Museum Auditorium.

#### *Common Threads: Stories from the Quilt*

the Academy Award-winning  
film about the Names Project  
AIDS Memorial Quilt. A  
question-and-answer session  
led by the SC AIDS Education  
Network will follow.  
Sunday, July 11, 7 pm,  
Museum Auditorium.  
Admission free.

### OTHER ACTIVITIES

#### **"World's Largest Quilt"**

on exhibition July 12 - Sept.  
12, museum's fourth floor.  
This 25 x 25 foot quilt, made  
by the Logan Lap Quilters of  
Columbia, was the world's  
largest quilt when it was  
given to the museum in 1982.

#### **Curator-led gallery talk and brown-bag lunch**

Wednesday, Sept. 1, noon,  
Vista Room,  
Drinks will be provided.

#### **Demonstrations**

Throughout the run of the  
exhibition, various quilting  
groups will demonstrate their  
work.  
Museum mezzanine.





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SOUTH CAROLINA STATE MUSEUM

*Darting Minnows*

Unknown quiltmaker

Fairfield County, c. 1865

pieced cotton

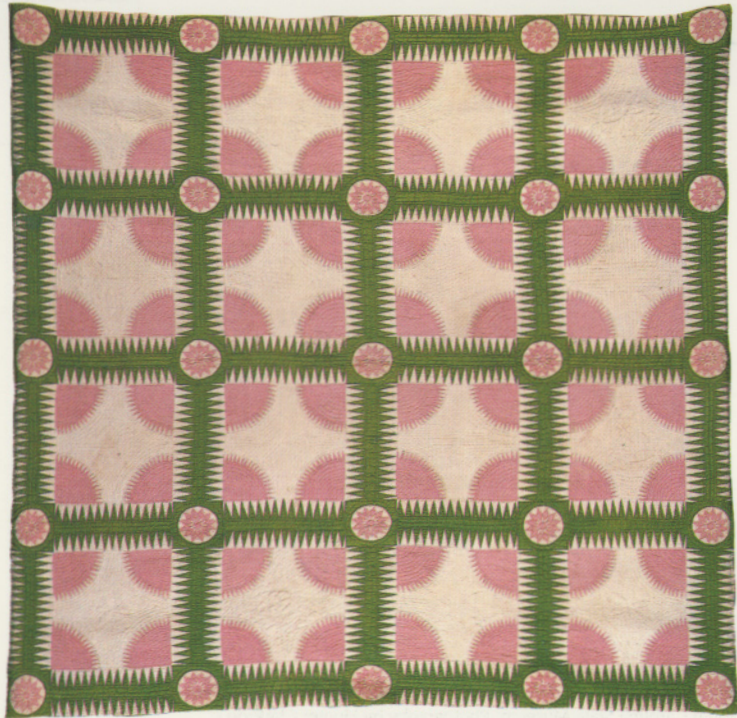
104 x 108 inches

*Collection of the South Carolina State Museum*

The size, color combination and extremely fine stitching of this quilt indicate it was made in the mid-1800s. Yet its clean, precise appearance almost makes it seem "modern," and the pattern resembles the optical illusions in mid-20th century painting. Does your eye focus on the diamonds or the star? The interplay of the advancing and retreating shapes and the complementary border make this a successful design.

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*Darting Minnows* made by an unknown quiltmaker, Fairfield County, c. 1865, pieced cotton, 104 x 108 inches.  
Collection of the South Carolina State Museum. Photography by Hunter Clarkson.



COVERING ALL THE ANGLES  
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SOUTH CAROLINA STATE MUSEUM

*Crown of Thorns*

Louisa Houseal

Newberry County, c. 1880

pieced cotton

94½ x 96 inches

*Collection of the South Carolina State Museum,  
gift of Mary K. Hicks*

*Crown of Thorns* quilts were difficult to make and were regarded as "showpieces." Many of these prized quilts are in museums today. The red-and-green-on-white color combination was very popular during the last half of the 1800s. Whether intended or just a result of fading, the pale green and almost pink calico fabric gives a soft, romantic quality to this quilt. Each block is expertly quilted in a different pattern.

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*Crown of Thorns* made by Louisa Houseal, Newberry County, c. 1880, pieced cotton, 94½ x 96 inches.  
Collection of the South Carolina State Museum. Photography by Hunter Clarkson.





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SOUTH CAROLINA STATE MUSEUM

*Dresden Plate*

Sophronia Tucker

Anderson County, c. 1875

pieced and appliquéd wool

86 x 74 inches

*Collection of the South Carolina State Museum*

This quilt, made from suit wools appliquéd to black fabric, is a study in rhythm and pattern. Notice the use of black, white and red throughout and how the black-and-white checked fabric unifies the circles and sets up a rhythm from row to row. The red in the bottom corner and in the embroidery at the center of each "plate" helps make the design unique.

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*Dresden Plate* made by Sophronia Tucker, Anderson County, c. 1875, pieced and appliquéd wool, 86 x 74 inches.  
Collection of the South Carolina State Museum. Photography by Hunter Clarkson.



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SOUTH CAROLINA STATE MUSEUM

*Turkey Tracks*

Mary Lewis Stevenson

Horry County, c. 1910

pieced cotton

70 x 74 inches

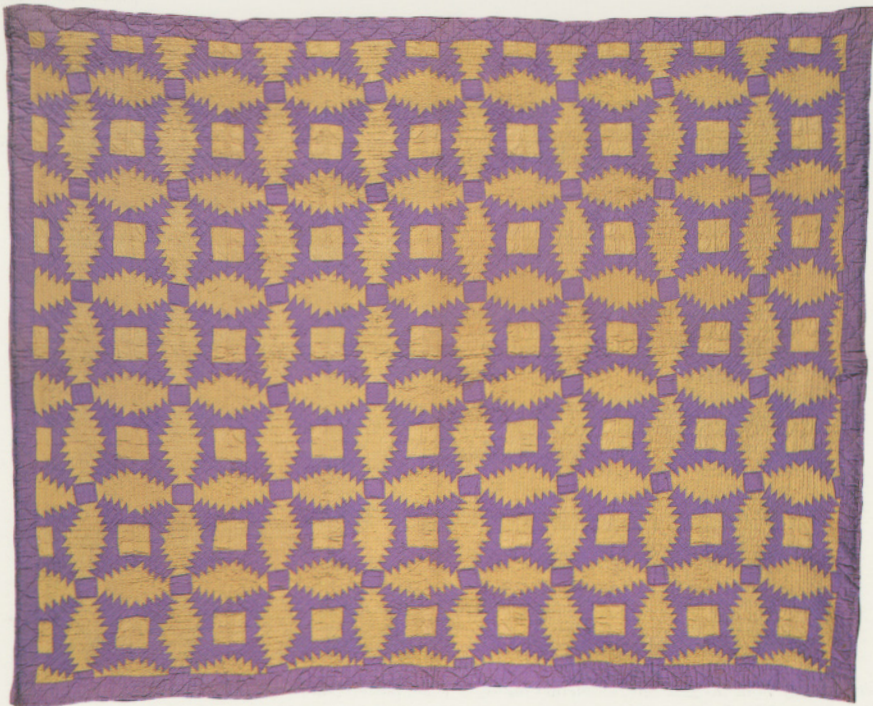
*Collection of the South Carolina State Museum,  
gift of Charlotte Stevenson*

"Subtle," "simple" and "utilitarian" describe this quilt, but so do "rhythmic," "abstract" and "unique." Although clearly made to be used, this quilt shows off the designer's skill. She chose patterns that complement the abstract "tracks" and knew the impact the red square would have on the composition.

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*Turkey Tracks* made by Mary Lewis Stevenson, Horry County, c. 1910, pieced cotton, 70 x 74 inches.  
Collection of the South Carolina State Museum. Photography by Hunter Clarkson.





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SOUTH CAROLINA STATE MUSEUM

*Pineapple*

Dora Doggett Tate

Richland County, c. 1930

pieced cotton

78 x 61 inches

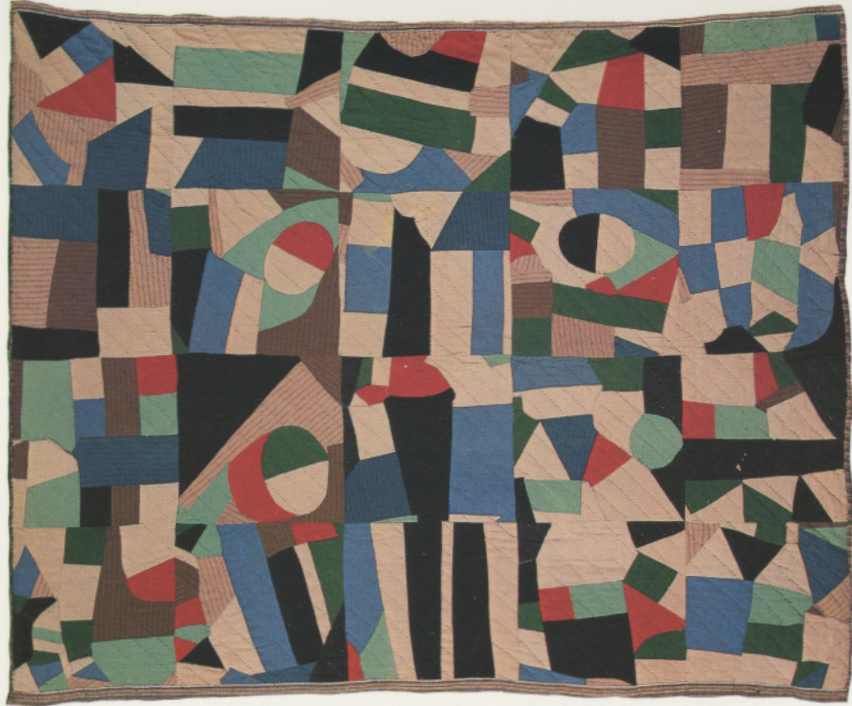
*Collection of the South Carolina State Museum*

Complementary colors and a simplified abstract design give this quilt its charm. With a small lavender square as the center of each block, the “pineapple” is formed as two blocks are joined. Because the designer used only two colors, the focus is on the balance between the positive and negative shapes. This quilt emphasizes the visual complexity quiltmakers can achieve with simple means.

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*Pineapple* made by Dora Doggett Tate, Richland County, c. 1930, pieced cotton, 78 x 61 inches.  
Collection of the South Carolina State Museum. Photography by Hunter Clarkson.





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SOUTH CAROLINA STATE MUSEUM

*Abstract Crazy Quilt*

Unknown quiltmaker

Laurens County, c. 1910

pieced cotton and wool

82½ x 68 inches

*Collection of the South Carolina State Museum*

The abstract design of this quilt is extraordinary. Although based on the block, its free, unpredictable style illustrates the painterly qualities in many quilts. The boldly organized, irregular pieces recall the crazy quilts popular at the turn of the 20th century, but the utilitarian fabric and the absence of decorative embroidery distinguish it from "high style" crazy quilts made of silk and velvet.

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*Abstract Crazy Quilt* made by an unknown quiltmaker, Laurens County, c. 1910, pieced cotton and wool, 82½ x 68 inches.  
Collection of the South Carolina State Museum. Photography by Hunter Clarkson.





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SOUTH CAROLINA STATE MUSEUM

*Strip Quilt*

Anna Byrd

Spartanburg County, c. 1940

pieced cotton, rayon, crepe, wool,  
and silk

82 x 68 inches

*On loan from McKissick Museum,  
University of South Carolina*

The strip, or string, piecing method is one Southern African-American quilting tradition. This quilt blends the Euro-American block style with the strip design reminiscent of African woven textiles. The quilter's placement of dark and light strips in the blocks creates contrast and contributes to the quilt's strong visual impact.

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*Strip Quilt* made by Anna Byrd, Spartanburg County, c. 1940, pieced cotton, rayon, crepe, wool and silk, 82 x 68 inches.  
On loan from McKissick Museum, University of South Carolina. Photography by Hunter Clarkson.

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SOUTH CAROLINA STATE MUSEUM

*Grandmother's Fan*

Laura Jumper

Lexington County, c. 1900

pieced wool and cotton

78 x 72 inches

*On loan from the Lexington County Museum*

Although nearly 100 years old, this quilt suggests the Pop Art of the mid-20th century. The repeated image, the simplification and flatness of the object, and the play of light and dark all recall the work of artists such as Andy Warhol. Although the quilter did not consider herself an artist, her design speaks to us with equal strength.



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*Grandmother's Fan* made by Laura Jumper, Lexington County, c. 1900, pieced wool and cotton, 78 x 72 inches.  
On loan from the Lexington County Museum. Photography by Hunter Clarkson.



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SOUTH CAROLINA STATE MUSEUM

*Silk Mosaic*

Marina Jones Gregg

Charleston County, 1852

pieced silk, taffeta and silk brocade

103½ x 97½ inches

*On loan from the Charleston Museum*

Show quilts often displayed the most elaborate patterns and materials. This one won the Southern Central Agricultural Society's top quilting award in 1852. It illustrates English template piecing, which was promoted in American ladies' magazines and was very popular in Charleston. Small hexagons are joined to create the star and diamond pattern. The silk from which they are cut adds texture and sheen.

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*Silk Mosaic* made by Marina Jones Gregg, Charleston County, 1852, pieced silk, taffeta and silk brocade, 103 $\frac{1}{2}$  x 97 $\frac{1}{2}$  inches.  
On loan from the Charleston Museum. Photography by Hunter Clarkson.